

THE CLASSICAL WEEKLY

VOL. XLIII, No. 11



FEBRUARY 27, 1950

WHOLE No. 1113

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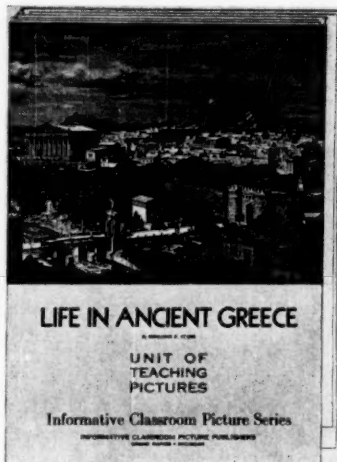
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AUDIO-VISUAL AIDS AND OTHER REALIA FOR THE LATIN TEACHER¹

In this television age audio-visual aids are not only desirable but necessary for the effective teaching of Latin. There exists ready for use by the Latin teacher a large supply of "realia," those materials of instruction, including audio-visual aids, which will make Latin live for the student.² Realia, then, may range from Roman coins to a technicolor film such as *ANCIENT WORLD INHERITANCE*; from correspondence with boys and girls of high school age in Rome to the playing of Latin games. The list offered here is by no means exhaustive; exclusion of any name or company does not mean condemnation of its products. In the case of all sources mentioned, it is suggested that the teacher send to the

company or individual for further information or catalogues concerning the items desired.

General Sources

The chief source for realia of various types valuable in the teaching of Latin is the American Classical League Service Bureau, Miami University, Oxford, Ohio. The Bureau has available, for small fees, mimeographs of suggestions for the teaching of Latin and for Latin club and assembly programs; Latin and Greek greeting cards; place cards and favors; games; posters; calendars; pictures; models to be constructed by students; books; bookplates; songs; etc. Lists of available material are sent free upon request, and each issue of the *Classical Outlook* contains announcements of new additions to the Service Bureau stock.

The Archaeological Institute of America has sponsored the compilation of a *Catalogue of Visual Aids* by Mrs. Homer A. Thompson, Institute for Advanced Study, Princeton, New Jersey. This publication is available from the American Classical League Service Bureau.

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Latin scenic wall calendar: photographs of ancient Greece and Rome. Printed in red, white, and black. Roman and modern designations for dates in large type.

¹ This is a revised version of a paper read at the Forty-Second Annual Meeting of the Classical Association of the Atlantic States, at Buffalo, New York, May 7, 1949.

² Some recent articles on the subject are: R. T. Brown, "Latin Recordings," *CO*, XXV (1947-48), 5 f.; E. E. Cochran, "Stamps for the Classicist," *CO*, XXIV (1946-47), 47; A. M. Guenther, "A Model of a Roman Bridge," *ibid.*, p. 49; H. C. Gunter, "Audio-Visual Aids and the Classics," *CJ*, XLIV (1948-49), 145-56; R. E. Lane, "Wire Recorders for Latin and Greek," *ibid.*, pp. 343 f.; W. C. McDermott, "Tabulae Bene Pictae," *ibid.*, pp. 363-69; A. Rapp, "The Miniature Camera as an Aid to Effective Teaching," *ibid.*, pp. 213-16; W. M. Seaman, "Photographic Aids for the Classroom," *CJ*, XLII (1946-47), 236; D. B. Thompson, "Visual Aids for Classics and Ancient History," *AJA*, LII (1948), 375 f.; L. B. Voelkel, "Coin Types and Roman Politics," *CJ*, XLIII (1947-48), 401-5; R. H. Walker, "Audio-Visual Latin," *CO*, XXV (1947-48), 48 f., and "Mechanical Aids in Latin Teaching," *CJ*, XLIV (1948-49), 344 f.

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³ All films listed are 16mm. sound films. Where no distributor has been named, film is obtainable from several sources. Consult: (1) *Educational Film Guide* (H. W. Wilson Co., 950-972 University Ave., New York 52, N. Y.; latest ed., 1949; monthly supplements); (2) *1000 and One: The Blue Book of Non-Theatrical Films* (The Educational Screen, 64 East Lake St., Chicago, Ill.; annual publication). See also H. C. Gunter, *loc. cit.* (note 2, above).

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* In addition to the sources listed here, the Latin teacher will find useful articles in the *Classical Journal* describing games: e.g., D. M. Bell, "Football for Drills, Vocabulary," *CJ*, XXXIII (1937-38), 178; E. H. Wilson, "Golf as Latin Students Play It," *CJ*, XXIX (1933-34), 711-13. Consult index at end of each volume of *CJ* under the heading "Classroom."

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⁵ Set I: Vol. I, No. 1 (January 1946), back cover; Set II: Vol. I, No. 2 (June 1946), pp. 21-24; Set III: Vol. II, No. 3 (Autumn 1948), pp. 90-94.

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⁶ For other plays published in periodicals, consult the indexes to the volumes of classical publications, and *The Education Index* (H. W. Wilson Co., 950-972 University Ave., New York 52, N. Y.; annual publication).

of twenty pages. Articles in Latin on modern subjects by students and teachers; puzzles; comic strips; songs; playlets. Copious footnote translations.

Res Gestae, 23 Isabella Street, Toronto 5, Canada.

One sheet newspaper. Articles in Latin on current news; puzzles; translations of popular songs; jokes. Contributions accepted from students. Published three times monthly. English version supplied free of charge to teacher upon request.

Libelli, DR. EMORY E. COCHRAN, 37 West 74th Street, New York 23, N. Y.

Headlines in Latin. Weekly bulletins. Current news headline translated into Latin and commented upon in English.

For the Teacher

The Classical Journal, Washington University, St. Louis 5, Mo.

Published monthly by the Classical Association of the Middle West and South with the cooperation of the other regional classical associations. Eight issues per year.

The Classical Outlook, American Classical League, Miami University, Oxford, Ohio.

Published monthly by the American Classical League. Eight issues per year.

THE CLASSICAL WEEKLY: for detailed information, see the masthead of this issue.

Records

PROFESSOR ROBERT T. BROWN, Los Angeles College, 241 South Detroit Street, Los Angeles 36, Cal.

One record. Two sides: Selections from *First Catilinarian* on one side; Elementary Latin conversation on reverse side. Ten inches.

COLUMBIA RECORDS, INC., 1473 Barnum Ave., Bridgeport 8, Connecticut (Attn.: Mr. Sparling).

Julius Caesar (Shakespeare). Mercury Theater version: Orson Welles and members of Mercury Theater. Five twelve-inch records; ten sides. In album.

LIBERTY MUSIC SHOPS, INC., 450 Madison Avenue, New York 22, N. Y.

Recording of opera *Dido and Aeneas* by Henry Purcell. Seven fifteen-inch discs.

LINGUAPHONE INSTITUTE, 30 Rockefeller Plaza, New York 20, N. Y.

First ten lessons of Latin taught by the Direct Method. Five records; ten inches. Recorded by Dr. W. D. Rouse and three schoolboys from The Perse School, Cambridge, England. With album and illustrated textbook.

VICTOR RECORDS, RCA Victor Division, Radio Corporation of America, Camden, N. J.

Julius Caesar (Shakespeare), Act III, Scene 2: Mark

Antony's Oration. Reading by Otis Skinner. Part of album, *Scenes from Shakespeare's Plays*.

RICHARD WALKER, 8 Masterton Road, Bronxville 8, N. Y.
Responde Mihi Series. Twelve first year and twelve second year recordings. Two sides. Ten inches. Vocabulary, grammar, forms, tests. Spaced for pupil response. Unbreakable vinylite. Text with second year series. Other first and second year records and all third year records cut to order.

Slides

THE ART INSTITUTE OF CHICAGO, Photograph and Lantern Slide Department, Ryerson Library, Michigan Avenue at Adams, Chicago 3, Ill.

Slides of Greek and Roman architecture and sculpture, Greek vase paintings, Greek and Roman life, subjects from Virgil and Homer, etc. Black and white, and colored. $3\frac{1}{4}'' \times 4''$. Sixty slides maximum loan. Rental fee. Loan period: four days. Circulation limited to western and middle-western states.

BESELER LANTERN SLIDE CO., 200 East 23rd Street, New York 10, N. Y.

Greek and Roman art, architecture, and sculpture. Black and white, and colored. $3\frac{1}{4}'' \times 4''$. Loan or purchase. Sets with manuals.

BROOKLYN MUSEUM, Eastern Parkway, Brooklyn 17, N. Y.

Set of twenty-five slides: A Roman Triumph. Black and white. $3\frac{1}{4}'' \times 4''$. Loan period: one week. No charge.

CHICAGO SLIDE CO., 64 West Randolph Street, Chicago 1, Ill.

Sets of slides of Greek and Roman architecture and sculpture for sale. University Prints Series and Propyläen Kunstgeschichte Volumes included. Black and white, and colored. $3\frac{1}{4}'' \times 4''$.

B. J. CLARK, 145 Main Street, Matawan, N. J.

Slides of Roman and Greek ruins. Kodachrome. $2'' \times 2''$. For sale.

CLASSICAL ASSOCIATION OF CANADA, Dr. J. W. Graham, Royal Ontario Museum, Toronto 5, Canada.

Three sets of slides for purchase: I. *Greek Private Life*, II. *Roman Houses and Furnishings*, III. *Ancient Occupations and Industries*. Fifteen to twenty slides per set. Black and white. $3\frac{1}{4}'' \times 3\frac{1}{4}''$. Brief commentary with bibliography for each set. Complete description of each set in *The Phoenix* (see note 5, above).

THE CLEVELAND MUSEUM OF ART, The Library, Cleveland 6, Ohio.

Slides on Greek and Roman subjects. $3\frac{1}{4}'' \times 4''$. Rental fee except in Cleveland and suburbs. Loan period: three days.

EASTMAN EDUCATIONAL SLIDES, 1023 Meadow Road, Glencoe, Ill.

Roman Life Slides. Sets of fifty: e.g., The Roman House, Roman Mythology, Julius Caesar and the Gallic Wars. $2'' \times 2''$. (Also available in $3\frac{1}{4}'' \times 4''$ size.) Over half of each set in Kodachrome. Full lecture notes included. For sale or loan. Loan period: three days.

KEYSTONE VIEW CO., Meadville, Pa.

Slides of Greek and Roman architecture and art. Black and white, and colored. $3\frac{1}{4}'' \times 4''$. For sale.

G. AND C. MERRIAM CO., Springfield 2, Mass.

Forty-eight glass lantern slides. Hand-colored reproductions of drawings in the book *Picturesque Word Origins*. $3\frac{1}{4}'' \times 4''$. Lecture provided. Free of charge to schools. Loan period: one school week.

METROPOLITAN MUSEUM OF ART, The Lending Collections, Fifth Avenue and 82nd Street, New York 28, N. Y.

Slide sets: Widespread Roman Empire (with lecture script), Roman Life in the Augustan Age (without lecture script). Black and white. $3\frac{1}{4}'' \times 4''$. Loan period: one week. Small fee. Also some $2'' \times 2''$ slides on classical subjects.

MUSEUM OF FINE ARTS, The Extension Study, 465 Huntington Avenue, Boston 15, Mass.

Slide sets: Roman Daily Life, Roman Architecture, Roman Portraits. Black and white, and color. $3\frac{1}{4}'' \times 4''$. Transportation charges only. Loan period: three days. Museum lecturer also available without charge.

MUSEUM OF THE UNIVERSITY OF PENNSYLVANIA, Educational Department, 33rd and Spruce Streets, Philadelphia 4, Pa.

Kodachrome slides of objects in the Museum's collections for sale. $2'' \times 2''$.

KONRAD PROTHMANN, 7 Soper Avenue, Baldwin, Long Island, N. Y.

Slides of Roman frescoes and mosaics. Colored. $3\frac{1}{4}'' \times 4''$ and $2'' \times 2''$. For sale only.

ROYAL ONTARIO MUSEUM, Division of Museum Extension, 100 Queen's Park, Toronto 5, Canada.

Two sets of slides: Decline of the Roman Empire, Roman Britain. Approximately eighteen slides per set. $3\frac{1}{4}'' \times 4''$. Black and white. For sale only.

WILLIAM M. SEAMAN, Department of Foreign Languages, Michigan State College, East Lansing, Mich.

Three sets of twenty-five slides each: Roman Forum, Monuments of Rome, Pompeii. $2'' \times 2''$. From photographs made in Italy in the last two years. For sale. Last two sets also available on loan from American Classical League Service Bureau. Kodachrome.

SOCIETY FOR VISUAL EDUCATION, INC., 100 East Ohio Street, Chicago, 11, Ill.

Seven Wonders of the Ancient World. Eight slides with manual. 2" x 2". Kodachrome.

TRAVELORE FILMS, 758 North University Avenue, Provo, Utah.

Set of fifteen slides of Roman ruins for sale. 2" x 2". Colored. Study manual with every set.

UNIVERSITY OF MINNESOTA, Audio-Visual Extension Service, 230 Northrup Memorial Auditorium, Minneapolis 14, Minn.

Fourteen slide sets. Roman history, life, and travel: e.g., Caesar's Helvetic Campaign, Roman House and Furniture, Communication and Travel. Most sets with lecture. Black and white. 3 1/4" x 4". Small rental fee. Loan period: one week.

UNIVERSITY OF MISSOURI, Adult Education and Extension Service, 23 Jesse Hall, Columbia, Mo.

Slide sets: Seven Wonders of the Ancient World (seven slides); Ancient Rome (seven slides); Ancient Greece (five slides). 2" x 2". Loan period: two days. Small fee. Colored.

THE UNIVERSITY PRINTS, 11 Boyd Street, Newton, Mass.

Black and white 3 1/4" x 4" slides made to order of all prints listed in catalogue.

SAUL S. WEINBERG, 211 Jesse Hall, University of Missouri, Columbia, Mo.

Ten groups of twenty-five to forty slides each. Landscapes, sites, monuments, and art objects in Greece, Sicily, and Italy. Taken 1946-1948. 2" x 2". Kodachrome. For sale.

Songs

AMERICAN CLASSICAL LEAGUE SERVICE BUREAU

Canemus by Julia B. Wood. In two parts: Group I and Group II. Latin songs or translations of Latin songs. Words and music.

Latin Songs and Carols by J. C. Robertson. Published by University of Toronto Press, 1945. Fifteen pages. Words only.

MRS. ROY C. FLICKINGER, University Publication Society, 301 North Capital Street, Iowa City, Iowa.

Carmina Latina by Roy C. Flickinger. Twenty-one songs. Words only.

Songs for the Latin Club by Roy C. Flickinger. Twenty-three songs. Words and music.

REV. A. F. GEYSER, S. J., Campion, Prairie du Chien, Wis.

Musa Americana. Series I: Latin versions of eighteen patriotic songs. Series II: Latin versions of old favorites. Words only.

THE THRIFT PRESS, 445 East State Street, Ithaca, N. Y.
Carmina Latina. Forty-three songs. Fifteen rounds included. Words and music.

The National Geographic Magazine

For back numbers (January 1912 to March 1940) which contain articles or illustrations of interest to the Latin teacher, see D. S. White, *The Teaching of Latin* (New York: Scott, Foresman and Co., 1941), pp. 304 f. The following paragraphs continue the list to June 1949.

July 1940: "Old Masters in a New National Gallery," Ruth Q. McBride. Illustrations: Mercury, Interior of the Pantheon.

January 1941: "Classic Greece Merges into 1941 News." Illustrations from photographs by B. Anthony Stewart and Maynard O. Williams.

April 1941: "Rhodes, and Italy's Aegean Islands," Dorothy Hosmer.

August 1941: "Bombs over Bible Lands," Frederick Simpich and W. Robert Moore. Illustrations: Pillars of Jupiter's Temple as seen from Temple of Bacchus; Baalbek, Lebanon.

April 1942: "Mediterranean Checkerboard," Frederick Simpich. Illustration: Roman amphitheater at Arab village of El Djem, ancient city of Thysdrus.

July 1943: "Heavens Above," Donald H. Menzel. Drawings of the constellations by Carlotta G. Lahey. (Good material for bulletin board on mythological names of constellations.)

September 1943: "Sicily Again in the Path of War," Maynard O. Williams.

November 1943: "Crete, Where Sea-Kings Reigned," Agnes N. Stillwell.

March 1944: (1) "Glory That Was Greece." Thirty-two illustrations in color from paintings by H. M. Herget. (2) "Greece—the Birthplace of Science and Free Speech," Richard Stillwell. (3) "The Greek Way," Edith Hamilton.

May 1944: "The Isles of Greece," Lt. Richard Stillwell. Illustrations in color by B. Anthony Stewart and Maynard O. Williams.

March 1945: "Northern Italy: Scenic Battleground." Illustrations in color by B. Anthony Stewart.

July 1946: "Seals of Our Nation, States, and Territories," Elizabeth W. King. Illustrations in color by Carlotta G. Lahey, Irvin E. Alleman, and Theodora Price. (Good material for bulletin board on Latin mottoes of the states.)

November 1946: (1) "Ancient Rome Brought to Life," Rhys Carpenter. Thirty-two illustrations in color from paintings by H. M. Herget. (2) "The Roman Way," Edith Hamilton.

December 1947: "Arab Land Beyond the Jordan," Frank Hurley. Illustration: Ruins of ancient city of Petra.

April 1949: "The British Way," Sir Evelyn Wrench. Illustration: Painting in color of the Roman Wall; description.

June 1949: "Italy Smiles Again," Edgar E. Hume and Luigi Onelli. Thirteen illustrations and map; nineteen natural color photographs.

Some back numbers of *NGM* are available to educational institutions at ten for one dollar.

FLORENCE E. RAANES

THE MILNE SCHOOL

THE NEW YORK STATE COLLEGE FOR TEACHERS

ALBANY, NEW YORK

LAKE CANANDAIGUA IN LATIN VERSE

[ED. NOTE: Professor J. F. C. Richards, the author of the delightful elegia which we here offer to our readers, informs us that his poem was composed during the recent summer vacation in the hills above Naples, N. Y. This American Parthenope is at the southern end of Lake Canandaigua in the Finger Lakes district of New York State, and is well known for the wine that is made there. Those who have read Professor Richards' stately lines written at the time of General Eisenhower's installation as President of Columbia University (cf. *CJ*, XLIV [1948-49], p. 243) will be pleased to see that he has now used the same metre to write with affection and enthusiasm of the American countryside. It is true that the thought of a favorite cat runs like a musical theme through the poem, but the author is also trying to use an ancient metre to express a deep feeling for the beauties of America and an interest in the history of a small community. Though Ovid is certainly his model, the choice of the old name for Naples also suggests the epitaph that Donatus attributes to Virgil—*tenet nunc Parthenope*—and reminds us of Virgil's passionate love for the Italian countryside.

In publishing these lines, we wish to call attention to the noble art of Latin verse composition, which was once an important part of classical scholarship, but nowadays is sadly neglected. We hope that they will be of interest to all who value this approach to the Classics. And perhaps they may also be of practical value to teachers of Latin in school or college, who may like to use some modern verse as sight translation. Professor Richards feels that if boys and girls at school realize that Latin can be used to describe interesting subjects like cats or the magnificent scenery of America, they may find it closer to their normal interests, and not something dead and remote that belongs to the distant past.

With this opinion we heartily agree, and it goes without saying that we shall be very much interested in hearing from any teachers who may care to undertake the experiment that we have suggested. We should also like to hear from any readers who are already interested in Latin verse composition, or would like to take up the subject. We have asked Professor Richards to write a short article about this fascinating art, which we plan to publish in a later issue. We hope that he will also tell us something about the course in verse composition for graduate students that he gives at Columbia University—a course which must be nearly unique, at least in secular institutions, in this country.

Meanwhile we publish his verses together with the notes which he has provided for the convenience of our readers. It is planned to publish his English prose translation of the verses in a later issue, perhaps in conjunction with the article mentioned above.]

Heu periit feles, quae nostrae viva puellae
Et mellitus amor deliciaeque fuit.

Nam his septenos ut semper amabilis annos,
Sic erat a domina semper amata comes.

Atra fuit tergo, sed cano pectore fulsit;
Exhibuit canos quattuor illa pedes.

Cui placuit lappae patula sub fronde latere
Atque per herbosum ludere saepe locum.

Nunc ubi, dum vivit, felix aestate valebat,
In pratis solitis ecce sepulta iacet.

Fertilis haec uvis, haec est pulcherrima tellus;
His semper Bacchus vitibus ipse favet.

Vinaque laudantur; te, rara Elvira, Falerno,
Italiae decori, cedere nolle puto.

Tu, nova Parthenope, tu, nostra Neapolis, omnem
Campanam terram vel superare potes.

Haec quoque dicetur iam Parthenopeia feles
Atque anima in noto blanda volabit agro.

Populus, ulmus, acer noscunt servantque sepulcrum,
Et Phaethontides fors lacrimare velint.

Altam planitiem montana cacumina cingunt;
In medio nostra est aedificata domus.

Editus est illinc collis ceu forma draconis;
Dormit is, at forsan surgere possit humo.

Imminet hinc alter celsus sed vertice curvo;
Arboribus densum pandit uterque nemus.

Haud procul hinc lacus est, quo non formosior alter;
Arduus ex altis mons ibi surgit aquis.

Indigenaeque Indi quinque illis gentibus orti
Huic nomen lingua dulce dedere sua.

Hic cito praetereunt calidae ceu somnia luces,
Dum flare ex almis collibus aura solet.

Aedibus affixa fetus in pyxide nutrit
Carminaque assidue parvula cantat avis.

Icterus et nidum fragilem suspendit ab ulmo,
Quem nigra, quem pulchrum lutea pluma facit.

Hac requiescat humo feles custodibus illis,
Quis erit hoc carmen, 'Sit tibi terra levis.'

Rusticus Orbilius pueros unaque puellas

- 40 Dicitur invitos hac docuisse domo.
Ludus abhinc decies octonos conditus annos
Qui fuit, est grata iam vice nostra domus.
Octo et viginti propterantia lustra fuerunt,
Ex quo vidisti, prime colone, locum.
- 45 Floruerat paucos in valle Neapolis annos,
Cum petiit montis parva caterva iugum.
Multa colonorum post aedes ossa sepulcro
Conditae sunt; illos quis meminisse potest?
Quis scit an hic iaceat sine fama Tullius alter,
- 50 Qui fuit ingenio praeditus, arte rudis?
Indus erat qui per silvas errare solebat,
Cui fixa est olim plurima penna comis.
Forsan et hic videat frondere Philemona Baucis
Atque virere nova Baucida fronde senex,
- 55 Felix qui totum concorditer egerit aevum
Nec tumultum uxoris viderit ipse suae.
His quoque crediderim silvis Peneida nympham
In laurum verti posse sequente deo.
Sic tu versa in acer possis frondescere, feles,
- 60 Huiusque ut genius vivere laeta loci.

J. F. C. R.

NOTES

- The cat mentioned in this poem was originally called Haile Selassie after the Emperor of Ethiopia, but the name was later abbreviated to Sassy. It was born in 1935 at Cambridge, Mass., and was proud of its Harvard connections. (The spelling *feles* is better than the alternative form *felis*, which occurs in Varro and Pliny. The noun is feminine, for *catus* only appears in late Latin as the word for a male cat.)
- This cat evidently followed the excellent advice that Ovid gave to the men at Rome: *ut ameris, amabilis esto*. (*Ars Am.* ii. 107).
- Lappa*, the burdock, is a weed mentioned by Virgil (*Georgics* i. 153).
- This is the country round Naples, N. Y., about forty miles south of Rochester.
- Elvira is the name of a fine white wine made by Widmer's Wine Cellars, Inc., in Naples: it is mentioned here along with Falernian, the famous wine of Campania.
- Parthenope* was the old name for the ancient Naples (*Neapolis*); cf. Verg. *Georg.* iv. 564.
- Parthenopeius* appears as an adjective ("belonging to Parthenope") in Ov. *Met.* xiv. 101.
- The Emperor Hadrian used *blandula* as an epithet for his own soul; the word almost defies translation.
- The *Phaethontides*, also called *Heliades*, were the sisters of Phaethon, who wept for him when he fell from the chariot of the sun. They turned into poplar trees and their tears became drops of amber; cf. Ov. *Met.* ii. 340-66.
- This long, wooded hill which ends in a sharp precipice has the prosaic name of High Point.
- The name of this beautiful lake is Canandaigua.
- These are the Seneca Indians, one of the Five Nations of the Iroquois.
- Canandaigua is an Indian name meaning "the chosen spot."
- The *parvula avis* is the house-wren; its modern name is *troglodytes aëdon*.
- Icterus* is a word used by Pliny for a yellow bird (*HN* xxx. 11. 94); it was adopted as the modern name for the Baltimore oriole (*icterus galbula*). This bird wears the orange and black colors that were chosen by the first Lord Baltimore. It hangs a nest like a lady's hand-bag from the branch of an elm tree.
- Orbilius* was Horace's schoolmaster who was described as *plagosus*; cf. Hor. *Epist.* ii. 1. 70 f.
- This country schoolhouse was built in 1867, a little over eighty years ago.
- The first settlers, who came to the plateau known as West Hollow in the hills above Naples, seem to have been a family called Sutton. Tombstones still survive showing that Abraham Sutton came there in 1811, and John Sutton in 1812; this is almost 28 *lustra* or 140 years ago.
- Naples itself was founded about 1789 as Watkinstown; the name was soon changed, first to Middletown and then to Naples.
- This settler, who might have developed into another Cicero, if he had had the chance of a good education, looks suspiciously like the "mute, inglorious Milton" in Gray's "Elegy Written in a Country Churchyard."
- The story of the old couple, Philemon and Baucis, and their beautiful prayer to the gods that neither of them might see the grave of the other, is told by Ovid in the *Metamorphoses* (viii. 631-724).
- The story of Daphne, the daughter of the river-god Peneus, is also told by Ovid (*Met.* i. 452-567). Apollo fell in love with her, and when she was changed into a laurel tree, he adopted the laurel as his special emblem.
- Though the poem says that the cat may change into a maple tree, a suggestion has been made that it might prefer a plant called *Typha latifolia*, better known as the cat-tail.

ATTEND THE ANNUAL MEETING
OF THE C. A. A. S.
APRIL 14 and 15, 1950
BETHLEHEM, PENNSYLVANIA

REVIEWS

A New Introduction to Greek. By ALSTON HURD CHASE and HENRY PHILLIPS, JR. Revised edition; Cambridge, Mass.: Harvard University Press, 1949. Pp. x, 186. \$4.00.

There is no doubt that the number of those in our colleges (and in those secondary schools in which the curriculum permits) who desire to learn as much Greek as possible in the shortest period of time is increasing. In addition, there are many students in the graduate fields of study and a not inconsiderable number of enthusiastic laymen who are eager to be able to read Greek masterpieces in the original. Those of us who have had the privilege of teaching Elementary Greek frequently have long felt the need of a text that would combine a thorough grounding in the rudiments of Greek with reading material from Greek sources, provided such material is within the grasp of the student at the time when it is introduced.

Chase and Phillips' revised edition in some respects fills our need. It presents in forty lessons (or perhaps I should say thirty-eight, since Lesson 1 is devoted to the alphabet and Lesson 2 to rules for accent) the main inflections and the principles of syntax essential for reading with understanding, as well as a mass of carefully composed and selected reading material in the form of Greek-English exercises, together with an English-Greek exercise for each lesson. There is a vocabulary for each lesson which the authors suggest should be memorized, since it contains words that appear frequently in Greek literature; and there are helpful notes to assist in matters of unfamiliar vocabulary, forms, and syntax. For "the passages of merit and interest" labeled A, B, etc., which begin at Lesson 15 and are destined to be provocative of discussion, the general vocabulary is available.

A class of extraordinarily bright students at the college or university level might, I believe, complete the book in the one semester indicated as sufficient by the authors. A class of more varied capacities would find it difficult if not impossible, in my opinion. Some of the lessons contain an appalling array of forms, nor is any provision made to review the forms or vocabulary except as they may happen to recur in subsequent lessons. However, this criticism, if valid, does not mean that the book could not be used for a year's course, to be supplemented in the second semester, if the instructor so desires, by additional reading matter.

The authors have forsaken the time-honored λύω for the trisyllabic παιδεύω as a model verb; but in Lesson 36 λύω appears in a full synopsis "in place of παιδεύω for the sake of brevity." An innovation is the early treatment of the -μι verbs (in Lessons 13 and 14),

though the subjunctive and optative are deferred to Lessons 22 and 23 respectively, and the imperative to Lesson 34. Some important information which should be treated in the text has been relegated to the notes. For example, the first mention of the fact that a neuter plural subject takes a singular verb appears in a note on sentence 9 in Lesson 7. Yet ἐστίν appears in the vocabulary of Lesson 3, and might be used with the neuter plural subject of sentence 4 of the English-Greek exercise. The very common articular infinitive is explained briefly in notes on sentences 1 and 7 in Lesson 15. In fact, a lesson summing up the uses of the infinitive, analogous to Lesson 21 on participles, would have been very useful. The accusative absolute seems to be neglected, but this is a minor point.

On the positive side is the introduction of Greek γνῶμαι as early as Lesson 3, the introduction of connected prose in Lesson 8, and the variety and calibre of the selections from Greek sources.

The format of the book is delightful. The illustrations, selected and captioned by Professor Sterling Dow of Harvard University, are beautiful. The eight appendices are excellent for reference and review purposes. On the whole, this is the best of the text books published up to the moment, if the teacher is permitted to use his discretion as to time.

THELMA B. DEGRAFF

HUNTER COLLEGE

Ancient Roman Construction in Italy from the Pre-historic Period to Augustus. A chronological study based in part upon the material accumulated by the late Dr. ESTHER BOISE VAN DEMAN. By MARION ELIZABETH BLAKE. (Carnegie Institution of Washington Publication 570.) Washington, D. C.: Carnegie Institution, 1947. Pp. xxii, 421; 57 plates. \$9.00 (paper), \$10.00 (cloth).

Every student of Roman archaeology owes gratitude to Miss Blake for this volume, which is far more than the publication of the results of Dr. Van Deman's many years of study which she willed to Miss Blake for completion. To Miss Blake are due not only the study of the copious material discovered in the last twenty years (the Van Deman notes stopped in 1925), but the general character, organization, and conclusions of this invaluable reference work.

After a summary of types of evidence available for study of construction, there follows a detailed description of building materials. The chronological limits of each is worked out from existing examples. A thorough review of stone walls in Sicily and Magna Graecia (where squared masonry was regular after Greek colonization), in Etruria (with its typical quasi-quadra-

tum), and in Central Italy (with its favored cyclopean and polygonal) forms the background for the detailed discussion of every piece of squared-stone construction in Rome and the vicinity, both in walls and in arches and vaults. The development of the great Roman contribution to construction, concrete, is traced from *opus incertum* through *opus reticulatum* to brick and tile construction. The same method is followed of treating every known example in general chronological order. Sometimes the examples are grouped by type of building within the period. Chapters on the nature of the mortars and on concrete complete the text.

Discussion of each monument is based on all previously published studies, as well as on the Van Deman notes and on Miss Blake's personal observation. If much seems to be well known material, the organization of it all together in so conveniently available a form is itself most useful, and has led to general chronological conclusions which are valuable even if in some cases necessarily tentative. Miss Blake's own interpretations of knotty problems carry conviction from the wealth of understanding she obviously brings to them, and from the cautious weighing she regularly gives disputed material. Only occasionally does she seem excessively cautious, as when she says "it is often difficult to distinguish Luna marble from Pentelic or Hymettian marble" (p. 53). One welcomes such sensible solutions as her suggestion (p. 166) about the identification and dating of the temples in the Forum Holitorium. Her skepticism as to several usually assigned dates and as to the parallelism of the "Servian" wall with Syracusan walls seems well founded.

The generous supply of excellent photographs is admirably selected to illustrate satisfactorily so extensive a text. Wherever illustration is not included, the extraordinarily complete bibliography in the notes makes it easy to find. A word of appreciation is in order for the unusual arrangement of the page, which gives the full notes directly at the side of the text. The five extremely full indices are the final touch to make the volume a reference work which will retain its value even as new material becomes accessible. "The first step toward a clearer understanding is the presentation of the information which is now available" (p. 136). Miss Blake has taken that step firmly and soundly.

LUCY T. SHOE

AMERICAN ACADEMY IN ROME

Iliad. The author says (pp. v-vi): "It is believed in this study that the *Iliad*, substantially as we have it, was put together by an Ionian poet, not before the tenth nor after the eighth century, chiefly from two cycles of legend, one centered about Achilles, one about Agamemnon, both containing some basis of historical fact." By way of background he points out the importance of Illyria and Epirus (rejecting Thessaly) as part of the route of traffic between central Europe and the Mediterranean, and connects with the same region some of the chief characters in the *Iliad*, including Achilles and Agamemnon (through Pelops). He attacks several popular ideas, including the theory that the wealth of the Mycenaean princes was gained by piracy; MacKay attributes it to commerce. (The piracy theory has always suggested to this reviewer the happy land where folks earned their living by taking in each other's washing.) By frequent use of "may," "might," "if," "perhaps," and similar helps, he makes established facts go a long way. MacKay then, in his most important chapter, tries to show that Homer built the whole *Iliad* around the two "cycles of legend" mentioned above, and outlines what he conceives to have been the poet's method of composition. Particularly interesting here is his justification of the conduct of Achilles (pp. 115-18), which supplements what Bassett and others have written to show Achilles in a proper light and to combat the slurs that have been put upon him. His words about Book XXIV (p. 123) are also very much to the point. These parts of the work really help one to appreciate the poem, a much more desirable end than discovering which part of Europe produced this or that hero, and whether the Trojan war tales came from Europe.

MacKay's style is sprightly, a good medium for his occasional sharp criticisms. One sighs for the days before the advent of "would seem" (*passim*), groans at "an historical sketch" (p. 113; this form should be confined to cockneys), and shudders at "an Euripidean prologue" (p. 111). Why "an" before a y-consonant? Speech deals with sounds uttered, not with symbols printed. Would MacKay say "an young man"? This reviewer found few misprints, none important. Typography leaves something to be desired, a surprising fault in a book from this press. There is a helpful index.

DONALD BLYTHE DURHAM

HAMILTON COLLEGE

The Wrath of Homer. By L. A. MacKAY. Toronto: University of Toronto Press, 1948. Pp. ix, 131. \$2.50.

The title of this book refers not to Homer's feelings toward writers on the Homeric question, but to the

NOTES AND NEWS

This department will deal with events of interest to classicists; the contribution of pertinent items will be welcomed. Also welcome will be items for the section on *Personalia*, which will deal

with appointments, promotions, fellowships, and other professionally significant activities of our colleagues in high schools, colleges, and universities.

The Department of Classics at the University of Pittsburgh, reports Professor Arthur M. Young, head of that department, has received a very generous bequest from the late Dr. Robert S. Marshall, long a prominent Pittsburgh physician. Dr. Marshall made this bequest "because ... he remembered a teacher of Latin in the old University who opened his eyes and ears and heart to many things of lasting satisfaction." The teacher was Professor Theodore Moses Barber, who taught Latin in the University from 1870 to 1888.

The Eastern Massachusetts Section of the Classical Association of New England held its Forty-Third Annual Meeting at the Boston Museum of Fine Arts on Saturday, February 11, 1950, jointly with the Classical Club of Greater Boston.

PERSONALIA

Dr. Emory E. Cochran of the Fort Hamilton High School, New York City, has been named a member of a panel of consultants set up by the Division of Examination and Scholarship of the New York State Board of Regents. The duty of the consultants is to make suggestions for changes in the Regents and scholarship examinations.

THE CLASSICAL ASSOCIATION OF NEW ENGLAND

The Classical Association of New England will hold its Forty-Fourth Annual Meeting at Wheaton College, Norton, Mass., on Friday and Saturday, March 31 and April 1, 1950.

The following papers will be presented: "Latin in the Public School: An Appraisal," by Mr. Richard O. Blanchard of Penacook, N. H., High School; "On Latin Poetry," by Dr. Wendell V. Clausen of Amherst College; "What Are We Going to Do About It?," by Mr. Francis Curran of Putnam, Conn., High School; "Comments of an Admissions Officer on Secondary-School Latin," by Mrs. Kathleen O. Elliott of Radcliffe College; "Early Greek Importations Found in Asia Minor," by Dr. C. H. Emilie Haspels of Wheaton College; "Heraclitus and Natural Change," by Mr. G. S. Kirk of Harvard University; "Liberal Education and the Classics," by Rev. Joseph R. N. Maxwell, S.J., of Cranwell Preparatory School; "Dufresny, Homer, and Rabelais," by Prof. Frederic Peachy of the University of Maine. Friday afternoon there will be a Symposium on the Epic, presenting "Virgil and Milton," by Prof. Douglas Bush of Harvard University; "Homer and Virgil," by Prof. John H. Finley, Jr., of Harvard University; and "Incidental Observations on the Argo-

nautica and Post-Homerica," by Prof. Thomas Means of Bowdoin College.

The annual dinner will take place on Friday evening, and for this occasion attending members are invited to be the guests of Wheaton College. Following the dinner there will be an address by Professor Gilbert Highet of Columbia University; his subject will be "The Hierarchy of the Arts in Greek Life."

Teachers and friends of the Classics are cordially invited to attend the open sessions of the meeting. Further information may be secured from the Chairman of the local Committee on Arrangements, Prof. Eunice Work, Wheaton College, Norton, Mass., or from the Secretary of the Association, Prof. F. Stuart Crawford, Boston University, Boston 15, Mass.

BOOKS RECEIVED

Here will be listed all books received by THE CLASSICAL WEEKLY the subjects of which are deemed to fall within the WEEKLY's scope. Listing here neither precludes nor assures a subsequent review. Books received will not be returned, whether or not they are listed or reviewed.

ARMSTRONG, A. H. *An Introduction to Ancient Philosophy*. Westminster, Md.: The Newman Press, 1949. Pp. xvi, 241. \$3.25.

NURNBERG, MAXWELL, and RHODES, W. T. *How to Build a Better Vocabulary*. New York: Prentice-Hall, 1949. Pp. xii, 388. \$2.95.

POPE, HUGH, O.P. *Saint Augustine of Hippo: Essays Dealing with His Life and Times and Some Features of His Work*. Westminster, Md.: The Newman Press, 1949. Pp. xix, 408; 4 maps. \$4.00.

ROUSE, W. H. D. (trans.). *Homer, The Iliad: The Story of Achilles*. ("Mentor Classics," No. M46.) New York: New American Library of World Literature, 1950. Pp. ix, 321. \$0.35.

ROUSE, W. H. D. (trans.). *Homer, The Odyssey: The Story of Odysseus*. ("Mentor Classics," No. M21.) New York: New American Library of World Literature, 1949. Pp. iv, 288. \$0.35.

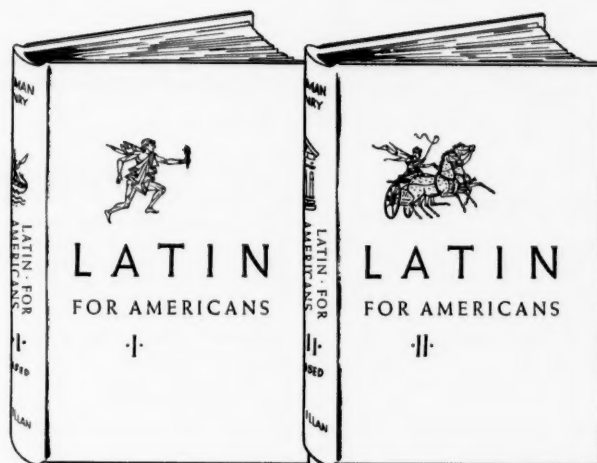
THOMSON, J. OLIVER. *History of Ancient Geography*. Cambridge: At the University Press, 1948. Pp. xi, 425. 42s.

ERRATUM

In Professor Notopoulos' note "The Shropshire Lad and Plato," which appeared in *CW*, XLIII (1949-50), 122 f., at page 122, the concluding words of the second paragraph should be "and of more evil than good," not "and of more evil and good," as they appeared through a regrettable misprint.

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